

E

179

179

America  
Yesterday and Today

*A Pageant*

BY NINA B. LAMKIN



Class E179

Book 1423

Copyright N<sup>o</sup>

**COPYRIGHT DEPOSIT.**





AMERICA, YESTERDAY AND TODAY







SPIRIT OF PATRIOTISM



# America, Yesterday and Today

BY

NINA B. LAMKIN

Director of Normal Course in Physical Education at Northwestern University School of Oratory and Physical Education, Evanston, Ill.; Pageant Director and Author of Historical and Other Pageants; Chautauqua Lecturer on Child Welfare and Community Work; Author of "Play — Its Value and Fifty Games" and "Dances, Drills and Story-Plays."



CHICAGO  
T. S. DENISON & COMPANY  
PUBLISHERS

COPYRIGHT, 1917  
BY  
EBEN H. NORRIS

DEC 24 1917

©CLA 479898

1101

## FOREWORD

Pageantry in America has in a large degree taken the form of the Historical Pageant, founded on the history of certain communities. Through this revival of, or this "making alive" past events of local importance, have come the wonderful results of whole communities working and playing together.

America needs to know more about how to play in a community way; she needs to "be a child again," in wholesome, healthful out-of-door play, and pageantry is helping to bring this thing about.

American History, Patriotism, Loyalty, Community Interest and Play, whether of yesterday or today, are themes which strengthen community life anywhere and which build a stronger patriotic loyalty through binding together groups of people who have common interests.

There have come many calls from teachers and leaders in small and large communities for a pageant which can be used by them for school, club, fair association or community purposes. One of a historical nature which will have in it a local episode, etc. One which can be used for boys and girls alone, or one in which grown-ups can be interested. It is in answer to this call that "America, Yesterday and Today" has been written. It has been successfully produced 350 times during the year 1917 by schools and by communities. It is very simple in form, and easily gotten up by those of small experience in pageantry production. It is very effective if given as it is here written. You are requested to use it in its entirety and to follow the business instructions carefully; otherwise, the author does not vouch for its stately scenes or for its community influence.

LET the rivers and woodlands bring back to you  
The love of the past, the setting is new  
But we'll live the scenes of yesterday  
By turning the pages of history.  
We'll work together and together we'll play,  
Scenes in America, Yesterday and Today.

# AMERICA, YESTERDAY AND TODAY

---

EPISODE I. The Spirit of Indian Days. (*Speaking part in Episode I.*)

EPISODE II. The Spirit of the Wilderness. (*Speaking part in Episode II.*)

EPISODE III. The Spirit of Patriotism. (*Speaking part in Episode III.*)

---

TIME—*One Hour and Fifteen Minutes.*

---

CAST—*One Hundred to Five Hundred.*

---

*Directions at the end of Pageant.*

---

## EPISODE I.

### *The Spirit of Indian Days.*

Indian music is played softly for two or three minutes. As it ceases, THE SPIRIT OF INDIAN DAYS enters. She advances only a short distance and speaks:

Great Manitou, who dwelleth in the clouds,  
Who mad'st his children from the red clay,  
I, the Spirit of the Prophet, call to thee;  
I speak for my people, the red men of our tribe.  
Long have I watched the warfare and the fasting;  
Long have I called to thee for days of plenty.  
Now that the chill days are gone and there is hunting  
again—  
Now that thou hast heard and brought back our for-  
gotten campfires—  
Behold the fields are rich with the Indian maize  
And the smoke rises from fire on fire along the hills.  
Great Manitou, the wonderful harvest is here.  
Thy children build to thee an altar in the council fire,  
They bring to thee the last of their harvest a sacrifice,  
To thee they give thanks for thy goodness and thy  
many blessings.

As THE SPIRIT says "Great Manitou," etc., she looks upward. On "I, the Spirit of the Prophet, call to thee," she extends both arms forward and upward and holds the pose through "days of plenty," lowering arms slowly through the next two lines. As she says "Behold the fields," etc., arms about shoulder high and move them slowly outward and lower as she continues. She comes farther to the front for "Great Manitou," etc. The INDIANS begin to enter as THE SPIRIT says "Great Manitou" and gather as she speaks. Each INDIAN carries a stalk of corn and they slowly form a circle about the fire.

THE SPIRIT continues:

As the Maize ascends in the smoke of the council fire I speak for the tribes of the forest.

All INDIANS in the circle raise arms and look upward as THE SPIRIT continues:

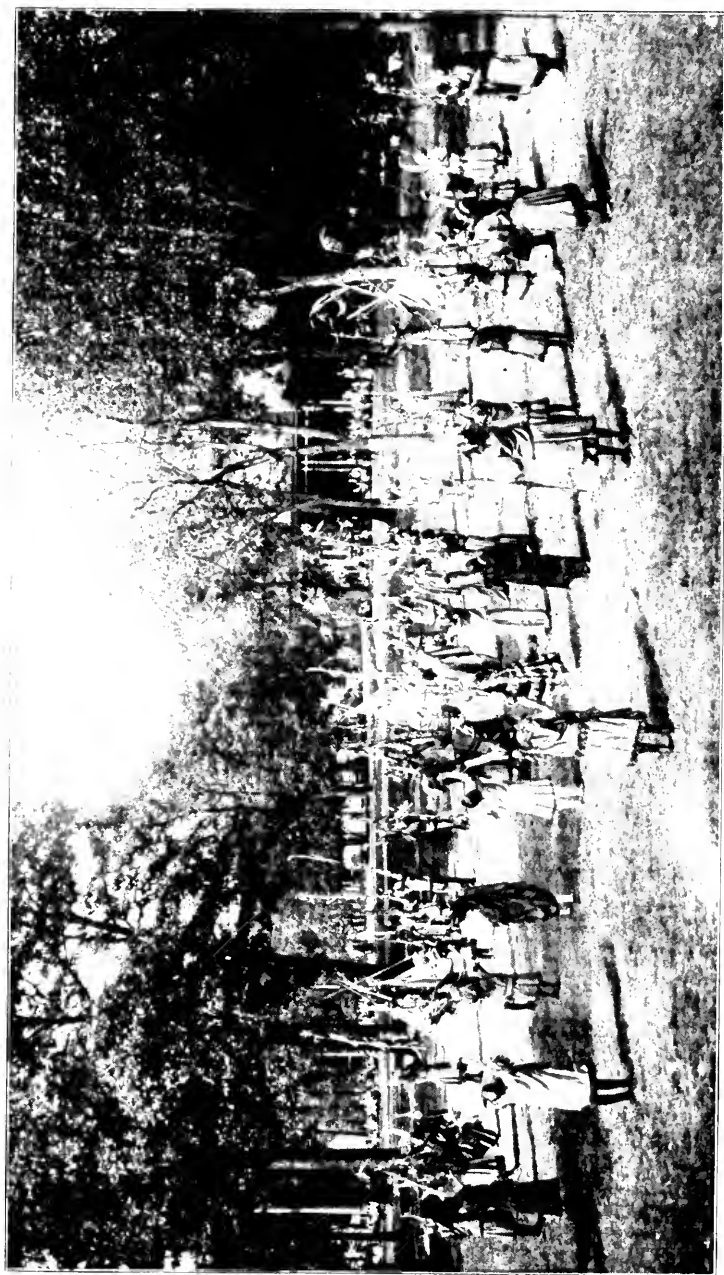
We thank thee for the red earth,  
For the rain, the sunshine and the evening dews,  
For the grass and trees and flowers.  
We thank Thee for the peace that follows strife,  
We thank Thee for abundant food for our tribes.

The INDIANS about the fire hold the pose above until THE SPIRIT has finished. On "We thank thee for abundant food for our tribes" they slowly lower arms and face left.

Just as THE SPIRIT finishes speaking, the music for the Corn Dance is heard. They dance and chant:

"Kitchemanedo,  
Master of Life,  
Kitchemanedo  
Sent us the corn."

In the middle of the last figure of Corn Dance, a long, low Indian yell is heard in the distance (*right*). The dancers say "Hiya, Hiya, Hiya," stop suddenly, and some with bent bodies and some erect all shade eyes and look into the distance (*right*) as another tribe is seen approaching. (*Keep stage well balanced.*)



INDIAN CORN DANCE





Home tribe runs to meet them, bending the body low once, then lifting right hand as a signal of welcome. They return with the visitors and form a close circle around the fire, sitting down, the chiefs in center front. While they do this, a messenger runs to the tepee and brings the calumet and gives it to the chief of the home tribe, who takes a whiff, then gives it to the visiting chief, who does the same, then he gives it back to the home chief, who starts it around the circle. All sit very silent and solemn during the passing of the peace pipe, which is returned to the chief of the home tribe, and is given to the messenger, who returns it to its place. As INDIANS meet this tribe and with the uplifted hand bring them to the council fire and pass the calumet, THE SPIRIT speaks:

Behold our Brothers from another tribe approach;  
All ancient hate forgotten, we bid them to the council  
fires—

With visions of our wars buried deep in the red earth  
We smoke the calumet and bid the shadows clear.  
Much hast thou seen, Oh! friendly warriors brave  
Of warfare, of red blood and the bitter trail.  
Remember now we bid thee speak of peace,  
Peace among all the tribes of the forest.  
O! Great Manitou, we bid the peace to come anew  
To come to the red men of our tribes.  
Lead us in safety then to our hunting grounds,  
In friendly spirit may we dwell as now  
In the everlasting forests of thy Kingdom,  
Lead us, Great Manitou, lead us on.

*(They go out slowly, led by THE SPIRIT. SPIRIT raises right arm as she leads and INDIANS extend arms forward toward her as they follow.)*

*As soon as THE SPIRIT has finished speaking, soft Indian music is heard until the INDIANS have passed out.*

The music changes to a strong march.

## EPISODE II.

*The Spirit of the Wilderness.*

Just as the music finishes, **THE SPIRIT OF THE WILDERNESS** enters, and advancing to about center stage, she speaks:

This is our earth, most friendly earth and fair,  
This is our home, oh birds and trees and flowers;  
Here are the voices of the wandering winds  
And here the sun sets quietly at eventide.  
Come, wild flowers, come thou forth and see  
The wondrous place I have for thee,  
And Butterflies with gauzy wings,  
Come thou with us—oh! dance and sing.

As she says, "Come, Wild Flowers," etc., she advances toward entrance, both arms outstretched, and as she finishes steps toward back of stage, facing audience, but with one arm still outstretched toward entrance. Just as she finishes a waltz is heard and the group of **DAISIES** enter and dance.

**THE SPIRIT OF THE WILDERNESS** remains at back of stage and with animated look and action holds them under her spell. As they finish she moves her arms slowly forward and outward as though beckoning them to scatter out and remain in the forest. They scatter to either side and kneel. The same music that scatters them enters the **WILD ROSES**. **THE SPIRIT** welcomes them and they dance and scatter out through the center, between the **DAISIES**, kneeling. Both **DAISIES** and **ROSES** as they scatter out bring arms in circle over head and run lightly to places.

As the **ROSES** kneel the music of the Butterfly song is heard and the **DAISIES** and **ROSES** sing softly as the **BUTTERFLIES** enter and do their dance among them. The flowers continue singing until the Butterfly dance is ended and until **BUTTERFLIES**, **DAISIES** and **ROSES** have gone to their places.

If given indoors, the **BUTTERFLIES**, **DAISIES** and **ROSES** exit after this. If out-of-doors, they dance to the back or sides,

remaining on the field to the end of the Episode and with the other groups do an ensemble dance before leaving the field.

THE POPPIES enter and dance, followed by the DRYADS, the GRASSHOPPERS and the BLUEBIRDS.

If indoors and in small space, the group exit after their dance. If outdoors, each group dances to the sides or the back and remains until the end of the Episode. At the end they form circles of six and do an ensemble dance and exit.

THE SPIRIT advances to side of stage opposite to entrance side and speaks:

And now through the greenwood like music I hear  
The rustle of leaves, the breath of the trees,  
The strength of the forests, with branches outspread,  
Silently, bravely, they guard the greensward.

As she speaks she moves diagonally across stage toward entrance as though listening.

As she finishes a stately march is heard and the TREES enter, do their march and form a guard across the back. Enter the TREE NYMPHS and dance.

Just as the music ceases THE SPIRIT speaks:

And now from the shores of a beautiful sea  
The mist-maidens gather to watch and to dream,  
As the foam rushes in they dance on its crest,  
As the tide passes out they seek the forests and rest.

As she finishes the music, "Pizzicato," is heard and the MIST MAIDENS in one long line, hands joined, enter with running step and form circle.

They finish and disappear in one long line, if indoors.

If outdoors, all the groups except the TREES form circles of six and dance an ensemble. Exit all but TREES.

THE SPIRIT speaks:

The years wait not, they travel on;  
The forests change their ways  
And man becomes a factor in  
The new regime that follows.  
The pioneers, staunch friends they are,

Must overcome the forests wild,  
And pledge themselves to build anew  
In freedom and in strength.

As she finishes, she steps to the side back, with hand raised to entrance she welcomes the PIONEER MAN and WOMAN, but starts and shrinks back from them, wondering what they will do to the wilderness.

As the PIONEER MAN and WOMAN enter, soft music is heard which grows steadily stronger. As the MAN puts down his bundle the TREES move forward forming a broken circle about him. He advances to one TREE, places one hand on his chest and the other at back of head and forces him to his knees. In the same way he conquers all the TREES. Then with a sweeping movement with his arm, one held high, he makes the TREES move slowly backward toward exit. Led by THE SPIRIT OF THE WILDERNESS all exit with bowed heads. (*The Pioneer group may have ten or fifteen in it if out-of-doors. Oxen and covered wagons.*)

Just here a group of pioneer children enter and play "I See You," after which they form a group at one side. Now a group of older boys and girls enter and play games. Both groups shout and run off field. The pioneer group remains.

### EPISODE III.

#### *The Spirit of Patriotism.*

THE SPIRIT OF PATRIOTISM enters and leading the PIONEER MAN and WOMAN forward speaks:

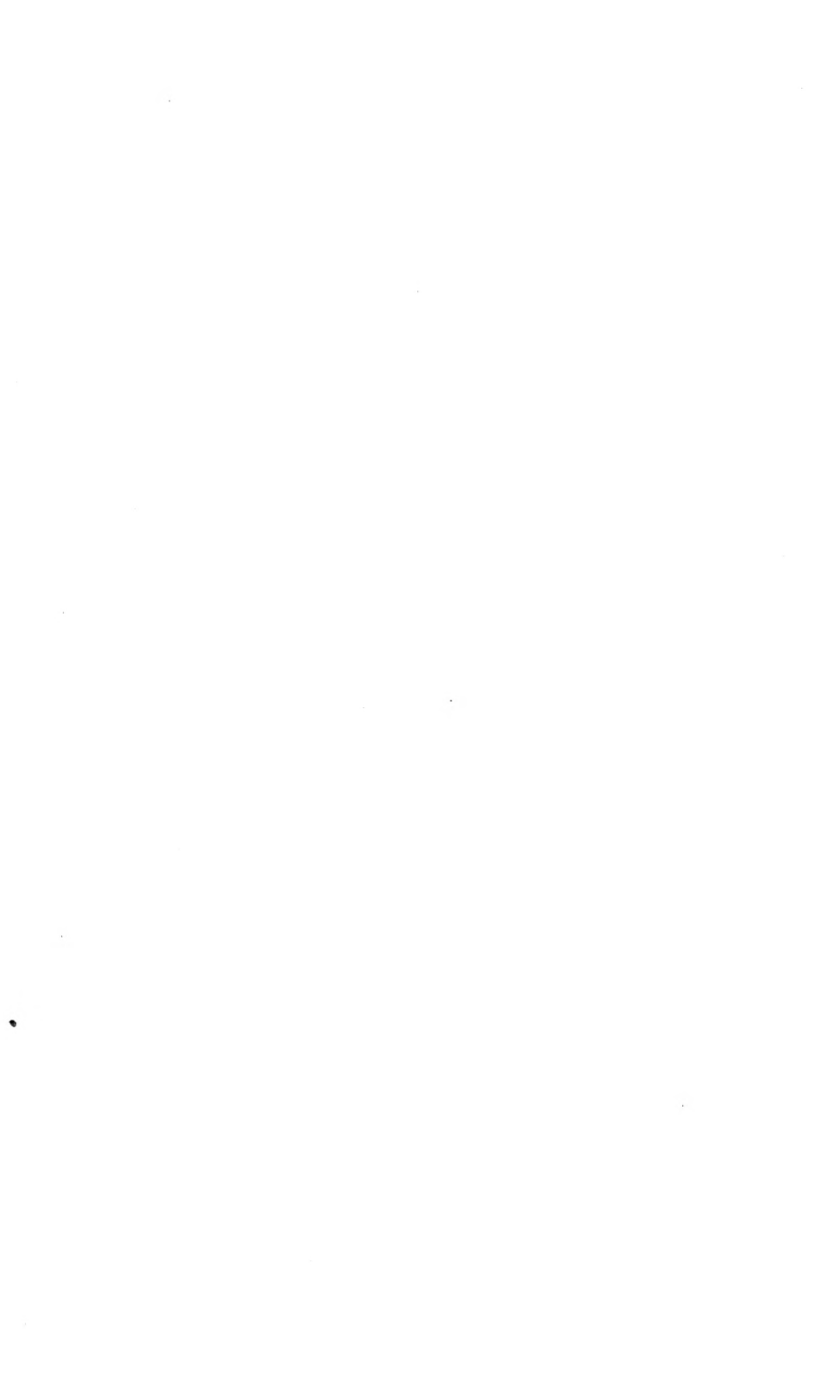
In strength, in power, with loyalty  
Our country was upbuilt.  
To these our sturdy pioneers  
Be praise and tribute always.

PATRIOTISM steps to center back and with arms outstretched holds pose as Pioneer group passes off the stage. (*A march is played softly until they have passed off the stage.*)

As the Pioneers pass out the music changes to a martial air and THE SPIRIT OF STATE enters from one side the LITTLE



TREE NYMPHS



TOWN SPIRIT, attended by RURAL, TOWN, SCHOOL and CHURCH INTERESTS from the other. SPIRIT OF PATRIOTISM stands at center. They are greeted by the STATE, who raises her right hand and holds as the LITTLE TOWN SPIRIT courtesys and her INTERESTS form a group around her as she stands with THE SPIRIT OF STATE. (*Insert name of State on program.*) They dance and the music continues as they run lightly from the dance and exit, followed by LITTLE TOWN SPIRIT, who courtesys to STATE and exits.

As she exits, SPIRIT OF STATE steps to the side front away from entrance and THE SPIRIT OF PATRIOTISM to the side front nearest entrance, diagonally facing audience, and THE SPIRIT OF PATRIOTISM speaks:

In the fullness of co-operation,  
In the strength of community spirit,  
In the reward of earnest work,  
The child Little (*name town*) has grown,  
Until she stands revealed in the beauty and richness  
Of (*name town*) the woman of strength and wisdom.

(*Insert name of town where pageant is given.*)

As she says, "The child Little . . . . . has grown" she advances toward entrance and the GROWN TOWN SPIRIT enters and stands at center back until she has finished speaking.

As THE SPIRIT OF PATRIOTISM finishes, a martial march is heard and the GROWN INTERESTS enter in this order:

CHRISTIANITY—Carrying a cross.

EDUCATION—Carrying a book.

COMMUNITY SPIRIT—Carrying a scroll.

MUSIC—Carrying a lyre.

ART—Carrying a vase.

DRAMA—With arms outstretched.

WELFARE—Leading a child.

PLAY—With a scarf.

FOREST PRESERVATION—Carrying a branch.

If there is room each of these may be a group with a leader. The Red Cross, Suffrage, Y. M. C. A., Y. W. C. A., etc., may be added here.

THE SPIRIT OF STATE and THE SPIRIT OF PATRIOTISM stand on either side of the GROWN TOWN SPIRIT—all moving to center. As the INTERESTS enter each carries her symbol in hand next to audience, in the other are two American flags wrapped tightly. (*Hold flags down close to side.*)

CHRISTIANITY gives cross to PATRIOTISM, who holds it aloft.

EDUCATION gives book to STATE.

COMMUNITY SPIRIT gives scroll to TOWN SPIRIT.

MUSIC and ART kneel and place their symbols at the feet of TOWN SPIRIT.

WELFARE leads the little child who kneels at the feet of the group.

PLAY dances in with scarf, touches little child on the head and she smiles, and stands with arms outstretched.

FOREST PRESERVATION gives branch to STATE.

When all the groups are on the field they move forward and take places for flag drill.

“Marching Through Georgia” is played and the INTERESTS do a flag drill. (*Dixie may be used here.*)

The middle grouping remains in pose until the flag drill is finished, when the music changes to “Star-Spangled Banner” and all wave flags and sing. In the middle of the first verse the INTERESTS begin to move to back of stage, followed by SPIRITS, all but THE SPIRIT OF PATRIOTISM, who remains on opposite side of stage.

Enter SPIRIT OF YESTERDAY (*the G. A. R.’s*), carrying a flag. They salute and move to places in front of the COMMUNITY INTERESTS.

Enter SPIRIT OF TODAY—Soldiers or Boy Scouts—salute the G. A. R. and remain on the field.

(*If out-of-doors the soldiers can give a ten-minute drill number here.*)

The singing of the Star-Spangled Banner continues through the entrance of the groups of “Yesterday and Today” and the INTERESTS wave flags. When song is finished (two verses) THE SPIRIT OF PATRIOTISM speaks:



In the strength of these our brothers  
Soldiers of Yesterday and Today,  
Is Patriotism born anew  
To burn with ever stronger hue  
As each new cross is ours to bear.  
America our universal love,  
America all else above,  
America, beloved America!

If there is room all these groups remain on the field, moving to places at left, right and back until the field is well balanced. Martial music is played and the music continues until **THE SPIRIT OF THE NEW AMERICA** enters. **INTERESTS** wave flags. **PATRIOTISM** greets her by the uplifted hand and speaks:

To all the Nations of the World  
America's flag has been unfurled.  
It offers freedom, peace and rest,  
It welcomes those who go in quest.  
America the *New* from every land  
We offer you the outstretched hand,  
We welcome you and all who come  
To find our shores the home they love.

Enter the following folk groups, each doing a characteristic dance and assembling at different places on the stage—French, English, Dutch, Swedish, Scotch and Russian. Each group enters with flag of their country, kneels to **PATRIOTISM**, gives her the flag. After the last group has danced, **NEW AMERICA** and **PATRIOTISM** unfurl American flag. The groups kneel and repeat the flag salute:

We, the children of many lands,  
Who find rest under thy folds,  
Do pledge our lives, our hearts and our sacred honor,  
To love and protect thee, Our Country,  
And the liberty of the American people, forever.

All on the field sing one verse of America. **INTERESTS** wave flags.

They form a grouping around **PATRIOTISM** and the **NEW AMERICA** and then in slow procession, from back of the scenes

across the platform, and down the aisle or across the field and off the field pass all the Spirits which have made America, beginning with the early Indians and passing in order of their entrance. The picture is held until the last of these groups have passed, then NEW AMERICA and PATRIOTISM with their groups follow. During the Recessional America is sung.

#### A SECOND ENDING.

The soldiers of Yesterday and Today lead off in the Recessional, led by PATRIOTISM, and all sing "The Call of America." (*See Page 36.*) After they have passed let the children from the nations who have pledged allegiance to the flag pass, led by NEW AMERICA. The past Spirits of early days will not appear again in this ending.

#### *Material.*

*(The material for this pageant is very largely taken from the author's book, Dances, Drills and Story-Plays, published by T. S. Denison & Company, Chicago, Ill.)*

*(In organizing the music for orchestra, or band for an outdoor production, choose from their repertoire, type music, which will correspond to music used here: as, any good waltz for POPPIES, any good march for TREES.)*

#### *Indian Corn Dance.*

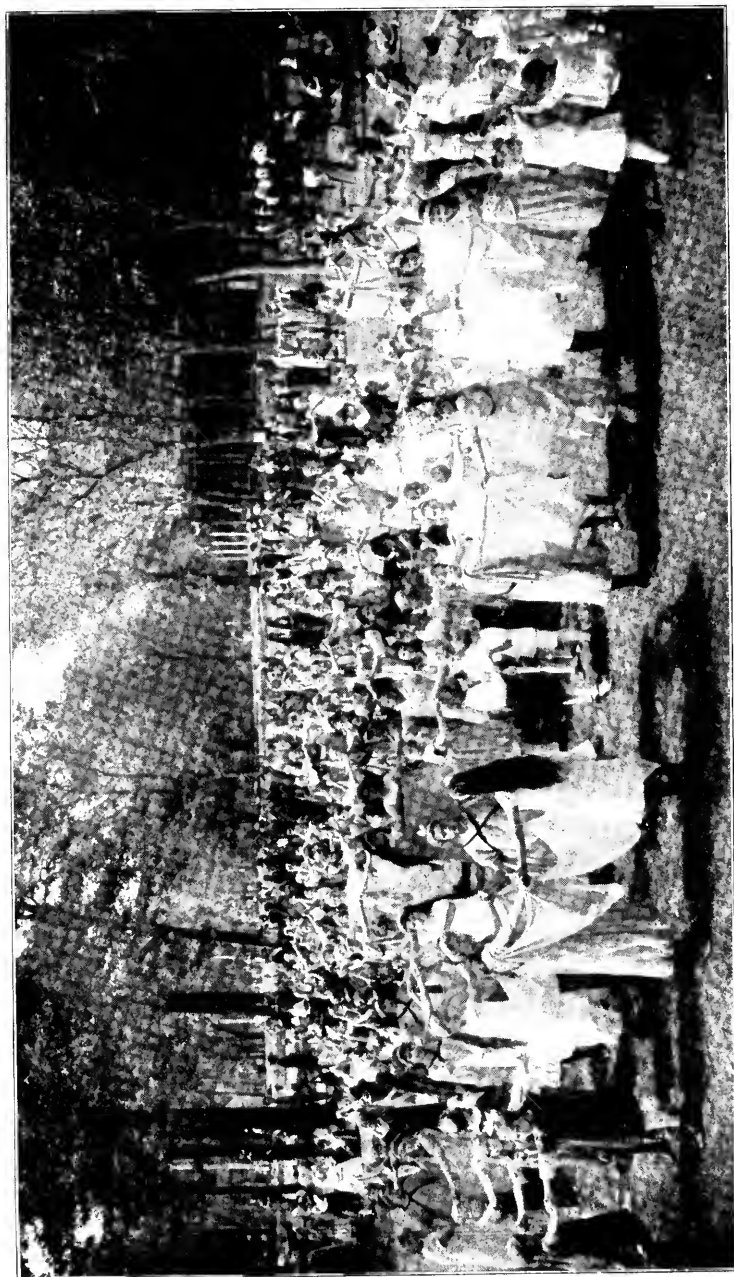
After the harvest had been gathered the INDIANS came to the campfire, bringing their last ear of corn as a sacrifice, and thanked the Great Spirit for the food for the tribe.

Music—"Indian War Dance."

*(Do a step once and repeat seven times means do the step eight times.)*

1. Around the campfire sixteen counts with the best known of the Indian steps, like our skipping step, only with lifted knee weaving the body forward and back.
2. Around the campfire once with four steps like (1), then bend knees, bringing the outside knee near the ground and beating ground or floor twice with the palm of the outside hand, standing, place hand to mouth and give short Indian yell. This uses eight beats of music. Dance eight steps forward. Repeat





THE ENSEMBLE. EPISODE II

this three times around the circle. This shows the ground and the joy of a harvest.

3. Facing the center, arms raised high, palms to front, looking up to the Great Spirit, then lower arms slowly, bending bodies forward eight counts. This is thanking the Great Spirit for the harvest. Repeat three times.
4. The last ear of corn from the tribal harvest is brought and placed in the fire, then all dance the first step around the campfire once, ending with a prolonged joyous Indian yell.

*Daisy Dance.*

Music—Waltz time.

Any flower garlands two yards long. Use first eight measures to enter running and form circle.

1. Form circle, left hand high, right on hip, hold eight measures.
2. Face left in circle, begin with left foot, run three steps (one measure), point (one measure). Repeat seven times (eight measures).
3. Hold the last point eight measures more.
4. Repeat the second figure, pointing sideward, eight times.
5. Hold, facing outward, garlands out, eight measures.
6. Beginning with right, face left, waltz step with the half turn, 16 measures.
7. Face outward and kneel. Hold six measures, stand on seven and eight.
8. Cross balance (step and swing) step, facing partners and joining hands, four steps, turning in place.
9. Waltz step up center by twos, one-half to left side of field and one-half to right side of field and sit down.

*Rose Dance.*

Music—Roma waltzes.

Each child carries a branch with a large pink paper rose tied in the top.

1. The roses enter running and waving branches.  
Scatter over the field, not in lines but with plenty of room between roses (one measure for one count).  
Wave to the music eight times. Kneel and hold branch in front of body eight counts. Repeat. Use a waltz measure, one count.
2. Wave eight times. Run around partner eight measures.
3. Wave eight times. Turn and run outward four measures.
4. Kneel and wave eight times. Stand and run quickly off field.

*Butterfly Dance.*

Run with little steps in and out among the flowers, moving arms half through song.

Pose, each butterfly over a flower with arms outstretched, rest of song.

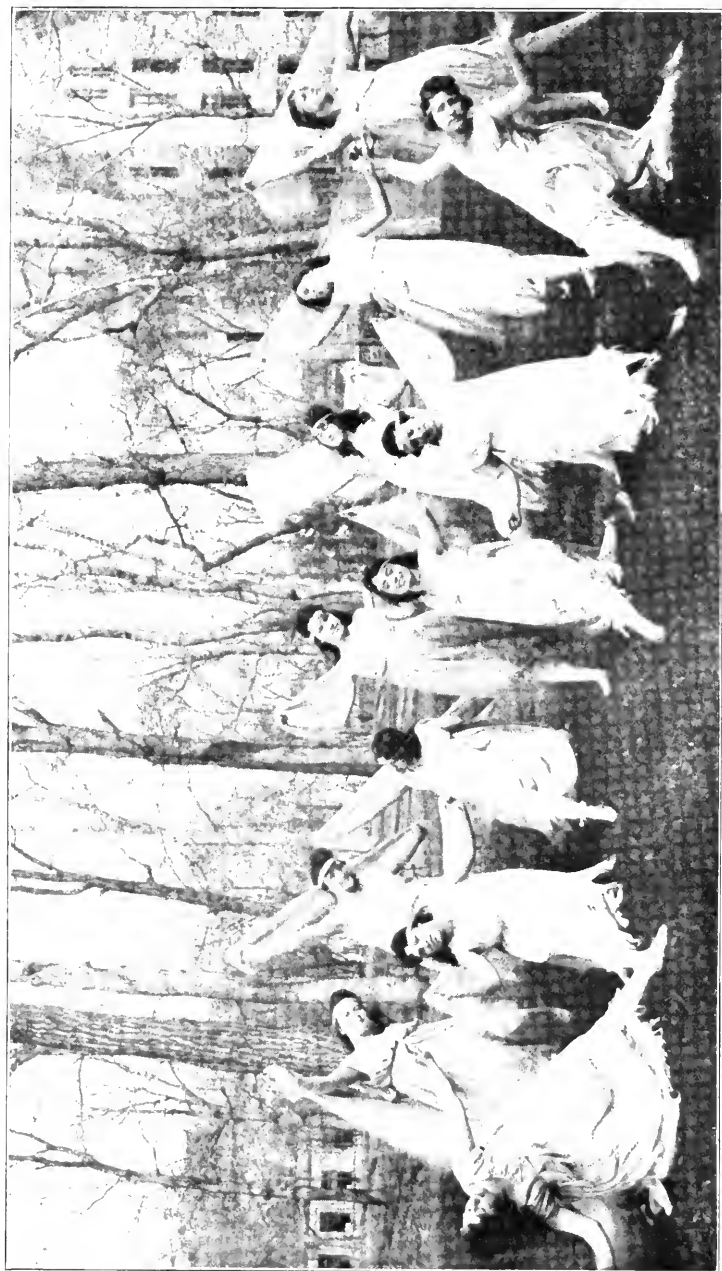
Run little steps again half through song and pose over flower with arms in circle and looking at flower, rest of song.

*Poppy Dance.*

Music—La Florentine Waltz.

Each girl carries a poppy garland one and a half yards long. Run in, scatter over field and hold eight measures with arms lifted sideward. Keep arms far apart during the dance.

1. Swing garlands to left, step left and point right (one waltz measure). Repeat to right. Take the step eight times.
2. Point left toe forward, left hand over toe and right sideward, one measure; point left toe backward and arms sideward, one measure. Run three steps forward, one measure, and point right toe and hold one measure. Repeat forward.  
Repeat the figure, moving backward in the step twice.
3. Form circles of three quickly and run twelve steps (four measures) to left and hold four measures, with arms high and head back. Repeat running to right and hold. Repeat the figure.
4. Form wheels of three, quickly joining left hands at



THE MIST MAIDENS





center, right arms shoulder high. Run twelve steps and hold four measures with outside toe pointed. Repeat, joining right hands. Repeat the figure.

5. Repeat from the first.

*Dryads Dance.*

Music—Reuben, Reuben, I've Been Thinking.

Enter all scutched up like Brownies.

1. Running four steps forward, bob heads, four counts. Run four steps back, bob heads, four counts. Repeat.
2. Run around selves four counts. Bob heads, four counts. Repeat three times.
3. Left hand on right shoulder of one in front and form circle. Run 16 short steps, facing left and same right.
4. Join hands and run 16 counts to the left.
5. Repeat the first figure outward from the circle. Repeat from the first.
6. Run to different parts of the forest and sit down.

*Grasshopper Dance.*

Music—La Cinquantaine—Gabriel-Marie.

Enter hopping and form circle.

1. Face left, hop forward four counts and nod head four counts. Do the figure four times.
2. Face outward in a circle and repeat 1, moving out, repeat and return. Repeat.
3. Face partners. Hands on knees and hop half way round partners (four counts), changing places with partner. Nod head four counts. Repeat and return.
4. Hop off stage.

*Blue Bird Dance.*

Music—La Grace, by Charles Bohm.

First Figure. Arms in diagonal position, left leading, four hopping steps forward and two cross balance steps, moving arms in direction of steps. Repeat right and take the step four times.

Second Figure. Repeat the same step sideward four times.

Third Figure. Step left and point right. Step right and

point left. Two cross balance steps around self. Repeat four times. (Arms in lateral position.)

Fourth Figure. Four glide steps forward with left hand leading, two cross balance steps. Repeat right. Repeat both. Repeat twice backward.

Fifth Figure. Four glide steps sideward left, two cross balance steps. Repeat right. Repeat both.

### *Dance of the Tree Nymphs.*

(*Arm Positions*—First position means, arms in a circle in front of the body about chest high. Second position, open the arms out to the side. Fifth position, arms in circle above and in front of the head.)

Music—Torch Dance (Henry VIII), by German or Sleigh Bells in Emerson, page 21.

The following notation will help you to mark your music if you use Torch Dance:

Introduction . . . . .	4 meas.
I—Entrance . . . . .	16 meas.
II . . . . .	8 meas.
III . . . . .	8 meas.
IV . . . . .	8 meas.
V . . . . .	16 meas. (Omit to "Coda")
Exit . . . . .	Coda

### First Figure—

Run 12 steps, starting with left foot, arms forward.	3 meas.
Step turn to left, unfolding arms and hold. . . . .	1 meas.
Repeat, starting with right foot and turning right	4 meas.
Repeat all . . . . .	8 meas.
	<hr/> 16 meas.

(*Entrance may be made in groups of four or six, a new group entering with each repetition of step. During last repetition each group forms a circle, finishing facing center.*)

### Second Figure—

Join hands in circle and move around to right with step swing, step swing, run three steps and swing, repeated through . . . . .	8 meas.
--	---------

## Third Figure—

Lean toward center of circle, left hand up to left ear in listening attitude.....	1 meas.
Run away from center of circle (three steps and hold) .....	1 meas.
Lean to right and listen, right hand up to ear....	1 meas.
Run in toward center of circle.....	1 meas.
Repeat listening and running out of circle.....	2 meas.
Lean to right and listen and run out of circle again	2 meas.
	<hr/> 8 meas.

## Fourth Figure—

Move around circle to right, closing in and finishing back to back with hands joined, with two walking steps and three running steps repeated through .....	8 meas.
---	---------

## Fifth Figure—

Step swing around circle to left.....	4 meas.
Couples join both hands quickly, swing each other rapidly around in place to right, pulling away from each other. Finish, letting go right hands and moving right arms quickly to fifth position, keeping left joined and hold.....	4 meas.
With right hands joined and left arm in low second, step swing around each other.....	4 meas.
With left hands joined, repeat last four measures..	4 meas.
	<hr/> 16 meas.

Exit with step swing twice, run three steps and swing.

*Mist Maidens Dance.*

Music—Pizzicato from Sylvia. Enter running.

First Figure. Join hands in a circle, standing with your partners. Run 16 steps to left pulling outward, heads back and lifting foot back as you run. Run 16 steps right. Join left hand with partner's left hand, right arm in circle and run eight steps around partner. Join right hands and repeat. Courtesy eight counts. Join hands and hold right.

Second Figure. Run eight short steps to center, bending forward. Run eight steps backward, bending back. Both arms in circle and run around partner eight counts. Courtesy eight counts. Repeat.

Third Figure. Join hands in circle. Run 16 steps left. Run 16 steps right. All partners on left are No. 1. All partners on right are No. 2. No. 1 arms in circle and run eight steps to center and return. No. 2 arms in circle, face outward and run eight steps and return. Courtesy and stamp three times. Hold.

Fourth Figure. Join left hands with partner. Move right arm from second to fifth position (sideward and to circle) continuously as you run 16 steps around partner. Join right hand and repeat. No. 1's run eight steps to center and return, moving arms from second to fifth position continuously and turning body. No. 2's run outward in same way. Courtesy and stamp three times. Repeat the figure. No. 2's going to center. No. 1's outward.

Fifth Figure. Leave field with running, moving arms from second to fifth position.

### *March of the Trees.*

Music—On Dress Parade.

1. March to center back. (Each with two branches carried at sides.)
2. Center by twos—March!
3. Files to corners—March! Branches crossed overhead.
4. Diagonals to opposite corner—March! Branches at sides.
5. Outward counter march.
6. Down sides of stage and across back to center—March!
7. Center by twos—March! (Inside branch crossed with partner.) Outside branch at side.
8. First, third and fifth couples side step right four steps. Second, fourth and sixth couples side step left—four steps. Branches crossed overhead.





A GROUP OF DAISIES

9. Those on left march around partners—eight counts.
10. Those on right march around partners—eight counts.
11. Cross left branches with partners and both march around partners, outside branch at sides.
12. With both branches at sides, march to back of stage, form guard across the back.

Music—Spring Song. *Ensemble.*

Formation—Small circles of six, hands joined. Stand next to partner.

1. Run eight steps to left, run eight steps to right. Run eight around self, moving arms outward and to circle overhead on first four steps and forward and downward on second four steps. Run four steps around partner, arms outward and overhead—deep courtesy, bending both knees and arms outward and downward during four counts.
2. All face to left around the circle. Run forward eight steps, arms shoulder high and moving in time to step. Run around self eight steps, arms in circle overhead. Repeat the figure, the second time running four steps around self and a courtesy as in (1).
3. Face center. Run four short steps forward, bringing arms forward and upward, palms away from body and bending slightly back with heads well back. Run backward four short steps, bending body forward and bringing arms forward and downward, palms down. Repeat. Face partner and run eight steps around partner, lifting arms forward and upward during the first four steps and lowering forward and downward during the last four steps. Repeat, running round partner four steps and end with courtesy as in (1). Repeat dance from the first and leave stage running and turning around self.

*Pioneer Children.*

“I See You” or “Looby Loo,” or any children’s singing game.

Games—Any good mass games or stunt drill.

*Boys' Stunt Drill.*

Music—On Dress Parade.

1. Swing arms in large circle, forward, upward and backward and run in place; 16 counts.
2. Deep knee bend and hands to floor—1; stretch body back—2; lower body to floor—3; lift body—4; draw feet through hands to sitting position—5; draw knees to body—6; jump to position—7 and 8. Repeat.
3. Repeat 2, facing center. Repeat 2, facing outward.
4. Deep knee bend and hands to floor—1; jump and turn one-quarter turn to left—2. Repeat until a complete circle has been made. Repeat, starting to the right.
5. Each file close to the front. Each boy places left hand between legs and takes right hand of boy behind. Last boy lies down with feet close together and between legs of boy in front. The whole file walks astride slowly backward. When next to last boy can fit his feet into the shoulders of the boy already down, he lies down, etc. When the entire line is down the last boy down starts back astride across the line of boys and pulls up the next one behind him, etc., until all are up again. They have not let go of hands since they started. (This is called "Skin the Snake.")
6. March to back of room and across by twos, face the front and the formation is two long ranks. First rank place hands to the floor. Second rank pick up heels of first rank who stiffen their backs to avoid any strain. The first rank sets the pace and all move forward in the wheelbarrow race. Exchange positions and repeat.
7. Face left, march by twos; come up center by fours, halting about center of room, all hands to floor. Last boy in each file leaps over each boy in his file in turn. When he has passed the third boy the next one at the back starts. When each boy has reached the front he spaces and places hands to floor. (Leap frog race.)



8. Fall in by twos. March to back of room and across end, face the front and the formation is two ranks again. The first rank step ten feet in front of the rear rank and join hands. The rear rank stand opposite the hands of the front rank. The rear rank run and jump over the hands of the front rank. They then become the front rank and join hands while the rear rank jumps over. Continue as long as you have room. Out-of-doors, the length of the field. (Chain race.)
9. Form one or two simple pyramids to finish the number.

*Dance of Little Town Interests.*

Music—See page 38.

First Figure. Formation: A circle, hands joined and standing next to partner. Turn a quarter turn to left and run eight short steps left. Turn and run eight steps right. Join left hands with partner and run eight steps around partner. Deep courtesy to center.

Second Figure. Run eight steps as in figure one. Run eight steps right. Hands on hips and run eight steps around self. Deep courtesy to center.

Third Figure. Run eight steps left. Run eight steps right. Join inside hand with partner and run eight steps forward to the left. Deep courtesy to partners.

*Flag Drill.*

Each pupil carries two flags with hands on hips.

Music—Dixie.

1. Extend flag sideward—1; return to position—2; eight counts left, right and both.
2. Extend both flags sideward—1; cross overhead—2; sideward—3; position—4; 16 counts.
3. Extend flags sideward—1; cross both below—2; sideward—3; position—4; 16 counts.
4. Combine 2 and 3; 16 counts.
5. Extend flags sideward and left toe sideward—1; extend left high, right low and step—2; sideward—3; position—4; 16 counts.

6. Repeat 5, right.
7. Repeat 5 toward center and away from center.
8. First four ranks kneel and cross flags overhead. Hold eight counts. Last rank stand and cross flags overhead. Hold eight counts.

### *Flag Drill—II.*

Music—Marching Through Georgia or Dixie.

Flag in each hand.

1. Flags sideward raise—1; cross overhead—2; sideward—3; cross below in front—4; 16 counts.
2. Flags sideward raise—1; left foot sideward place; quarter turn to the left; cross flag overhead—2; flags sideward and face front—3; crossed below in front—4; 16 counts facing left; 16 counts facing right.
3. Flags sideward and crossed overhead and left foot forward place—1; kneel and bring crossed flags over knee—2; hold six counts; stand seven; lowered in front—8; 16 counts left; 16 counts right.

Repeat second and third figures toward the center and outward. (Use either drill.)

### *French Dance.*

Music—March time. (Allegro.)

Skip on to field by twos and come up center by fours with plenty of room between.

1. Step left and point right toe in front, arms in laterals to left. Repeat right. Step left and bring right toe back of heel and courtesy. Step right and heels together. Repeat.
2. Join partner's inside hand and skip forward eight steps, drop hands, face partner and repeat first figure.
3. Skip past partner eight steps, arms sideward, face front and repeat one. Turn around and return with eight skipping steps, remain facing partner and repeat one.
4. With partner skip forward and around room once. Return to places and repeat one.

*English Dance.*

Music—Arkansas Traveler.

Circle Formation—Stand next to partners.

1. Eight slips (glide steps) to the left; eight slips (glide steps) to the right.
2. Eight slips to center. Hook partner's left elbow and step hop four times, turning out to place again.
3. Repeat (1).
4. Repeat (2), hooking right elbows.
5. Repeat (1).
6. Join partner's left hand and step hop four times around partner. Join right hands and repeat. Stamp and shout on the last two counts.

*Dutch Dance.*

Music—Lauterbach.

First Figure. Face partners. Stamp left foot—1; clap right hand on partner's right, swinging arm from shoulder—2; stamp right foot—3; clap left hand on partner's left—4; stamp left foot—5; clap right hand on partner's right—6; hands on hips and stamp—1, 1-2. Measures 7 and 8. Join left hands and walk eight steps around partner. Same right.

Second Figure. Repeat first figure with falling out left, bending knee—1. Same right.

Use wooden-shoe walk, setting the heel first.

*Swedish Dance.*

Music—Polka time. Anvil Polka.

First Figure. Join inside hands with partners and face partners, point outside toe sideward—1; cross—2; two glide steps—3 and 4. Back to back with partner, keep same hands joined and use the inside foot in the same step. Repeat both, finishing with three short stamps. One stamp left. One stamp right. Clap three times. Repeat. Join left hands and run around partner once. Courtesy and stamp three times.

Second Figure. Join hands across ranks and repeat the first figure steps, only point left toe forward—1; cross—2. Glide two steps sideward left. Same right and repeat, finishing with the three short stamps. Finish as first figure.

Third Figure. Alternate ranks, face left and right. Take the same steps forward in the direction the ranks are facing. Substitute running around self instead of around partner.

*Scotch Dance.*

Music—The Campbells Are Coming.

First Figure. Right arm circled overhead and left to hip. Balance on right foot. Set left heel sideward—1; cross back of right—2; sideward—3; to place, hopping on the left foot—4. Repeat to right, reverse position of arms. Continue 16 counts. Stamping three times on 15 and 16 with hands on hips.

Second Figure. Same position of arms. Set left heel forward—1; set left toe backward—2; forward—3; to place, hopping on the left foot—4. Repeat right with reverse position of arms. Continue 16 counts. Stamping three times on 15 and 16.

Third Figure. Same position of arms. Glide sideward left—1; cut (right taking place of left)—2; leap on to left—3; touch right toe back of left—4. Reverse position of arms and same to right. Continue 16 counts.

Fourth Figure. Same position of arms. Hopping on right foot. Point left toe sideward—1; cross in front—2; cross behind—3; to place, changing weight to left foot—4. Reverse position of arms and repeat right. Continue 16 counts, stamping three times on 15 and 16.

Fifth Figure. Same position of arms. Rocking step. Glide diagonally forward left—1; hop on left and lift right foot back—2. Glide diagonally backward right, hop and touch left toe in front of right toe,

turning knee outward. Continue 14 counts. Stamp three times on 15 and 16, hands on hips. Repeat, beginning with right foot and reverse position of arms. Repeat dance from the first.

*Russian Mazurka.*

(*Arm Positions—First position means arms in a circle in front of the body about chest high. Second position, open the arms out to the side. Fifth position, arms in circle above and in front of the head.*)

Music—Any mazurka. (Mazurka step-glide, cut, balance.)

Formation—Double circle, inside hands joined.

First Figure. Mazurka right, right arm in second, stamp three times outside hand on hip, head thrown back. Repeat left. Repeat both. Join left hands, mazurka right, right arm in second, stamp three times, right hand on hip, head well back. Repeat left. Join right hands, mazurka right, left arm in second, stamp three times, left hand on hip. Turn around partner with three running steps and courtesy to partner through three counts. The gentleman making a slight bow, the lady a deep courtesy.

Second Figure. Join inside hands, mazurka right, three leap runs forward, outside arm in second throughout. Repeat left. Repeat both. Join both hands, mazurka right, stamp three times, mazurka left, stamp three times, mazurka right stamp three times. Turn around partner with three running steps and courtesy through three counts.

Third Figure. Join left hand with partner, mazurka right, balance up and back through three counts. Mazurka right, balance up 1-2, jump lightly, changing the position of the feet on 3. Join right hands, mazurka left, balance up and back through three counts, mazurka left balance up, 1-2, and jump lightly, changing the position of the feet on 3 with a courtesy. Repeat all.

**Fourth Figure.** Mazurka right, both arms in second, stamp three times, arms folded high. Repeat left. Face partner, mazurka sideward right arms in second, stamp three times, arms folded high watching partner. Mazurka sideward left, arms in second and stamp three times, arms folded high. Gentleman stand with arms folded high, watching partner, indignant, turn slowly with four steps through 12 counts, extend hands to lady through three counts, dance with her as indicated. Lady mazurka right, arms in second, three leap runs forward around gentleman, flirting with him. Repeat left, completing circle. Extend both hands to gentleman, three counts, whirl around partner, both hands joined, through six counts and courtesy through three counts.

### THE SETTING.

#### *Out-of-doors.*

Give the pageant out-of-doors if possible. Select a wooded place—the trees make a wonderful setting. If there is a stream or a lake at the back or sides of the field, use it in the Indian scene. Have the visiting tribe come in canoes, and have the home tribe run to the water's edge and meet them, bringing them back to the camp fire. Have the entrances for groups rather long. Let them be seen coming through the trees. It is more realistic to see a group coming in the distance than to see them waiting just outside a green screen for their cue.

If you give the pageant out-of-doors where there are no trees, stretch a wire fence across back and sides of stage, letting the side pieces be separate and lap over the ends of the back to form entrances. Cover all this with branches and you will have a good looking stage. In this case it may not look well to have long entrances with no trees, but keep your cast far enough away from entrances so that the audience do not see them standing about long beforehand waiting for their cue. This takes away all the surprise and expectation.

*Indoors.*

If the pageant is produced indoors, stretch small rope across the back of stage and set up branches. Do not depend wholly upon a painted woods; it adds a great deal to the setting to see some real branches.

## THE CAST.

If the production is indoors the cast will be limited to the stage room. About eighty would be the smallest number that could be used. If out-of-doors as many as 500 can be used.

There will be three cast lists given, one for eighty, one for 197, one for 539. You can easily choose a number between these and arrange the cast to suit it.

If you are limited in numbers shorten the cast list by omitting one or more groups in Episode II; by limiting the Pioneer scene to one group of children and by omitting one or more of the Folk groups in Episode III. In this way the cast can easily be cut to 100 or 150 persons.

The cast lists show the average age for boys and girls for each group, and it also shows the groups where men and women have been used in the community production.

One person may take the three speaking parts, changing costume quickly, or three persons may take parts, one in each Episode.

## CAST LIST.

Number.		EPISODE I.	Age.	Boys	Girls	Men	Women
Cast of 197.	Cast of 539.						
1	1	Spirit of Indian Days..			* or		*
8	30	Indian Women .....			* or		*
8	30	Indian Men .....		*		or *	
EPISODE II.							
1	1	Spirit of Wilderness..			* or		*
10	30	Daisies .....	9-10		*		
10	30	Wild Roses .....	7- 8		*		
10	20	Butterflies .....	5- 6	*	*		

Number.		EPISODE II—Continued.			Boys	Girls	Men	Women
Cast of 197.	Cast of 539.		Age.					
10	20	Poppies .....	11-12			*		
10	20	Dryads .....	7- 8	*	or	*		
10	20	Grasshoppers .....	9-10	*				
8	24	Bluebirds .....	13-14			*		*
10	20	Mist Maidens .....	13-15			*	or	*
12	36	Trees .....	11-12	*				
10	30	Pioneer Children ....	6-10	*		*		
10	30	Pioneer Boys .....	11-14	*				
2	10	Pioneers .....					*	*

## EPISODE III.

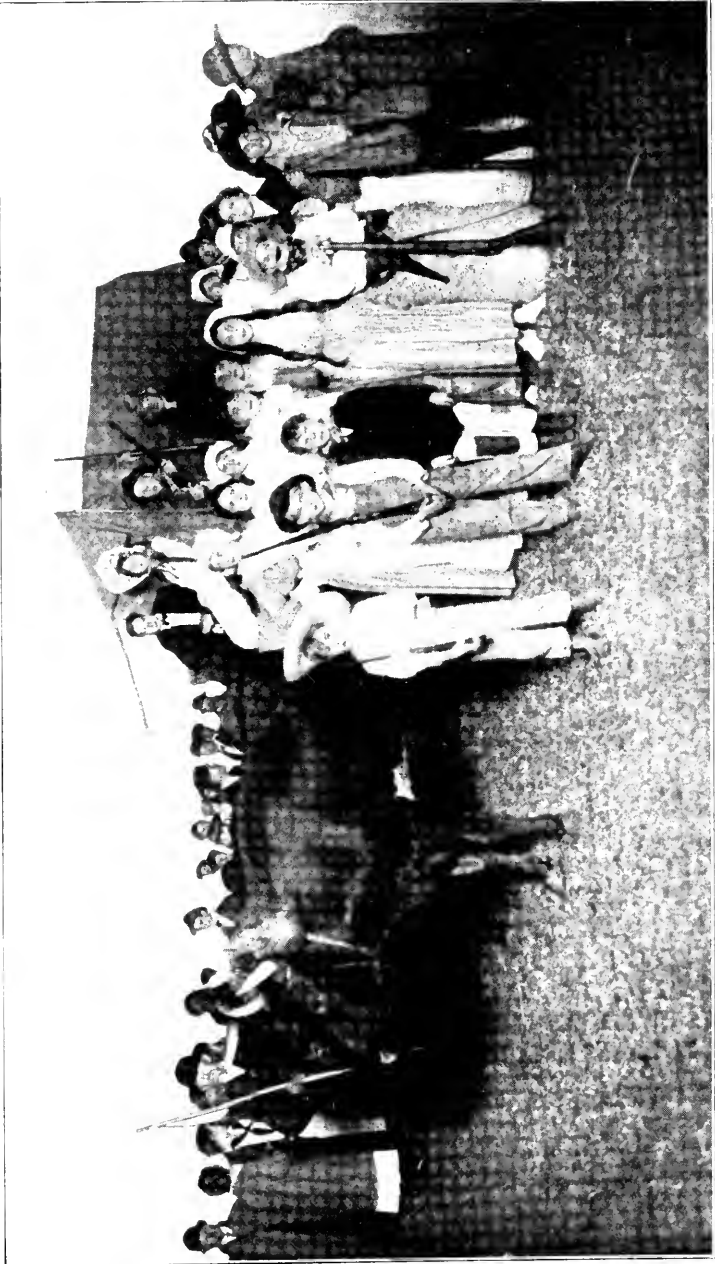
1	1	Spirit of Patriotism..				*	or	*
1	1	Spirit of State.....				*	or	*
1	1	Little Town Spirit....	6- 7			*		
4	8	Little Town Interests..	6- 8	*		*		
1	1	Town Spirit .....				*	or	*
10	30	Town Interest Group..		*	or	*	or	*
1	1	New America .....		*	or	*		
8	24	French .....	10-14	*	and	*	or	*
8	24	English .....	14-18	*		*	or	*
8	24	Dutch .....	12-15	*		*	or	*
8	24	Swedish .....	15-18	*		*	or	*
8	24	Scotch .....	15-20	*		*	or	*
8	24	Russian .....	12-15	*		*	or	*

---

 197    539
*Cast List Cut to 80.*

- 1 Spirit of Indian Days.
- 9 Indian Men.
- 8 Indian Women.
- 8 Daisies (English Folk Group).
- 8 Wild Roses (French Folk Group).
- 8 Butterflies (Dutch Folk Group).
- 8 Maids of Mist (Swedish Folk Group).
- 1 Pioneer Man.
- 1 Pioneer Woman.





A PIONEER GROUP



- 10 Pioneer Children.
  - 1 State Spirit.
  - 1 Little Town Spirit.
  - 4 Little Town Interests.
  - 1 Grown Spirit.
- 10 Grown Town Interests.
  - 1 New America.

### THE MUSIC.

The music is chosen largely from one music collection to keep this side of the work simple and easy to handle.

If an orchestra or band are used the music list is arranged so that you could easily choose suitable numbers from an orchestra or band repertoire, as waltz, march, polka, etc. For the folk dances piano, violin and drums can be used, and the score can be read from the piano score.

Keep authentic music for all folk groups.

#### *Music List.*

For all numbers where pages are given you are referred to "Emerson's Moving Picture Music Folio." This can be obtained from the Publishers of this book. Price \$1.00, postpaid.

Other music needed is given in the pageant book except "La Grace" which can be supplied in cheap form.

1. To an Indian Lodge.....*McDowell*  
 (Found in Woodland Sketches.....*McDowell*)  
 (Any of the Hiawatha or other good Indian music  
 can be used for this introduction.)
2. Indian War Dance.....p. 4.
3. To an Indian Lodge....(Repeated as Indians exit in  
 Episode I.)
4. Priest's March .....p. 72. (Played between Epi-  
 sodes I and II.)
5. La Florentine Waltz....p. 84 (Daisies.)
6. Roma Waltz .....p. 78 (Roses.)
7. Butterfly Song .....See Pageant, p. 37 (Butter-  
 flies.)

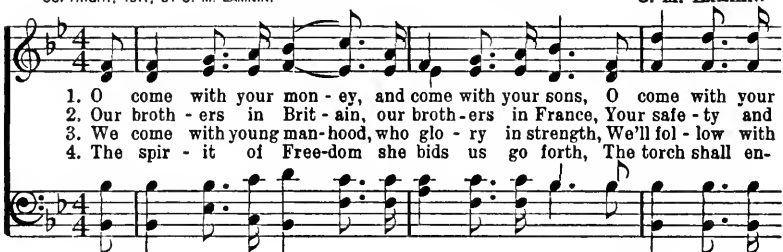
8. Blue Danube or any good  
waltz .....(Poppies.)
9. Reuben, Reuben, I've  
Been Thinking .....p. 29 (Dryads.)
10. La Cinquantaine .....p. 98. (Grasshoppers.)
11. La Grace—Bohm. (This  
can be purchased for  
10 cents) .....(Bluebirds.)
12. On Dress Parade.....p. 64 (Trees.)
13. Pizzicato .....p. 18 (Mist Maidens.)
14. Sleigh Bells .....p. 21 (Tree Nymphs.)
15. Spring Song .....p. 26 (Ensemble.)
16. Priest's March .....p. 72 (As Pioneer Man and  
Woman enter, and played  
softly until the trees have  
been conquered and have  
been forced off.)
17. Children's Singing Game..(Chosen from any book of  
Folk Games.)
18. Priest's March .....p. 72 (Played softly as Pio-  
neer Man and Woman or  
Pioneer group pass off.)
19. March from Tannhauser..p. 68 (Played as Spirit of State  
and Little Town Spirit with  
Rural, Town, Church and  
School Interests appear and  
take their places.)
20. Dance of Little Town  
Interests .....(See Pageant, p. 38.)
21. March from Tannhauser..p. 68 (Played until Grown  
Town Spirit and the Grown  
Town Interests have taken  
their places.)
22. Marching Through Geor-  
gia or Dixie .....pp. 38 or 37 (Flags.)

23. Star-Spangled Banner...p. 36 (Played at end of Flag Drill and as Town Interests leave stage or move to back field.)
24. America .....p. 35 (Entrance of New America.)
25. Marseillaise .....p. 42 (Entrance of French.)
26. Allegro .....p. 11 No. 22 (French dance.)
27. Rule Britannia .....p. 50 (Entrance of English group.)
28. Arkansas Traveler .....p. 29 (English dance.)
29. The Broken Ring.....p. 58 (Entrance of Dutch group.)
30. Lauterbach .....p. 57 (Dutch dance.)
31. Swedish National Hymn..p. 44 (Entrance of Swedish group.)
32. Anvil Polka .....p. 89 (Swedish dance.)
33. Rule Britannia .....p. 50 (Entrance of Scotch group.)
34. The Campbells are Coming .....p. 28 (Scotch dance.)
35. Russian National Anthem.p. 44 (Entrance of Russian group.)
36. La Czarine .....p. 116 (Russian dance.)
37. America .....p. 35 (Sung after the Flag Salute and used for the Recessional.)

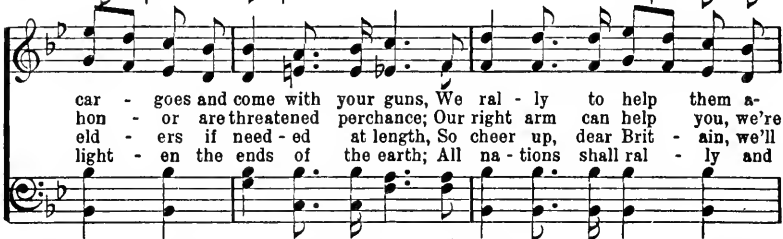
## The Call to America.

COPYRIGHT, 1917, BY C. M. LAMKIN.

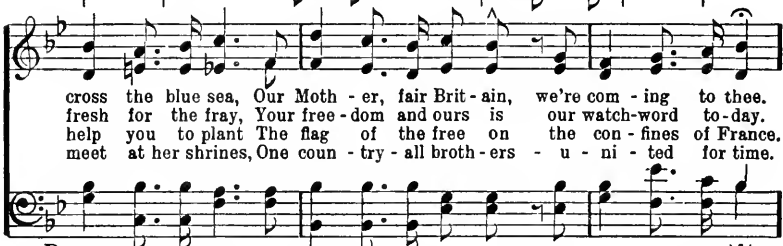
C. M. LAMKIN.



1. O come with your mon - ey, and come with your sons, O come with your  
 2. Our broth - ers in Brit - ain, our broth - ers in France, Your safe - ty and  
 3. We come with young man - hood, who glo - ry in strength, We'll fol - low with  
 4. The spir - it of Free - dom she bids us go forth, The torch shall en -

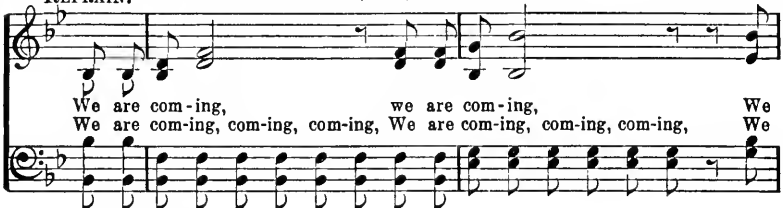


car - goes and come with your guns, We ral - ly to help them a -  
 hon - or are threatened per chance; Our right arm can help you, we're  
 old - ers if need - ed at length, So cheer up, dear Brit - ain, we'll  
 light - en the ends of the earth; All na - tions shall ral - ly and



cross the blue sea, Our Moth - er, fair Brit - ain, we're com - ing to thee.  
 fresh for the fray, Your free - dom and ours is our watch - word to - day.  
 help you to plant the flag of the free on the con - fines of France.  
 meet at her shrines, One coun - try - all broth - ers - u - ni - ted for time.

## REFRAIN.



We are com - ing, we are com - ing, We  
 We are com - ing, com - ing, com - ing, We are com - ing, com - ing, com - ing, We



hear the loud cry, We'll res - cue your coun - try, We'll save her or die.  
 hear the loud cry, We'll res - cue your coun - try, We'll save her or die.

## Butterflies.

See the but - ter - flies dip - ping As they flit here and there, All the

The first system of musical notation for the song 'Butterflies'. It consists of a treble and a bass staff. The treble staff has a key signature of one flat (Bb) and a time signature of 3/4. The melody begins with a quarter note G4, followed by eighth notes A4 and Bb4, then a quarter note C5, and continues with various chords and single notes. The bass staff provides a harmonic accompaniment with chords and single notes.

hon - ey sweet sip - ping From the blos - som cups fair. Now a -

The second system of musical notation. The treble staff continues the melody with a quarter note D5, followed by eighth notes E5 and F5, then a quarter note G5, and continues with various chords and single notes. The bass staff provides a harmonic accompaniment with chords and single notes.

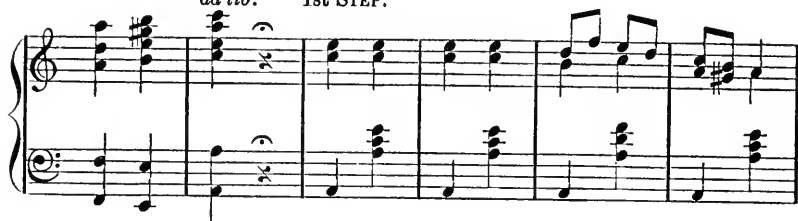
way it is flit - ting, From the gar - den it goes: Can you

The third system of musical notation. The treble staff continues the melody with a quarter note A5, followed by eighth notes B5 and C6, then a quarter note D6, and continues with various chords and single notes. The bass staff provides a harmonic accompaniment with chords and single notes.

guess who is hid - ing in the heart of a rose?

The fourth system of musical notation. The treble staff continues the melody with a quarter note E5, followed by eighth notes F5 and G5, then a quarter note A5, and continues with various chords and single notes. The bass staff provides a harmonic accompaniment with chords and single notes.

## Dance of the Little Town Interests.

*Allegro.**ad lib.* 1st STEP.

2nd STEP.





## PROPERTY LIST.

1. Branches fastened at back of stage by stretching two lengths of small rope tightly across back of stage and sticking branches in them.

2. Stalk of corn for each Indian in first group.

3. Electric light extension to center of stage for camp fire. Wire guard for light and red cloth over it, branches about it.

4. One peace pipe—straight stick or piece of bamboo about 18 inches long, piece of blotter paper three or four inches wide for bowl. Make hole inside of bowl and stick stem through. With colored chalk decorate bowl. Tie narrow bright ribbons (three or four) about stem and let them hang down several inches.

5. Branches for "trees"—two apiece.

6. Gilt shield. Pasteboard circle two feet in diameter, cut and lapped on one side, covered with gilt paper.

7. Symbols: Cross (rough wood 12 inches high), Book, Scroll (roll of paper 18 inches long), Lyre (cardboard covered with gilt paper, 20 inches high), Vase, Scarf (chiffon veil, any light color), Branch.

8. Two American flags for each girl in the Grown Town Interests group or groups.

9. One large American flag.

---

COSTUMES.

1. SPIRIT OF INDIAN DAYS—Brown denim or cambric fringed. Paint bright figures on it. Red cloth head band, one feather at back. Hair in braids and a red scarf thrown over one shoulder. More elaborate dress if obtainable.

2. INDIAN WOMEN—Camp fire dresses or a yard of red and yellow calico fringed and sewed on any dark loose dress. Slip of brown cambric fringed. Some in blankets, headband—one feather at back—grease paint or liquid paint.

3. INDIAN MAN—Khaki or dark trousers trimmed in

fringe, loose dark skirt, or Indian suit and some in blankets. Headband and feathers, grease paint.

4. SPIRIT OF WILDERNESS—A dull green drape around body and one end thrown over shoulder. Band of leaves in hair (a green or brown slip under this).

5. DAISY GROUP—White dresses. Daisy chain (narrow strip of green cambric with daisies sewed about four inches apart, length of chain one and a half yards, daisies cut out of white crepe paper, yellow cambric disks for centers, daisy hair bands. Chains may be used on costumes and baskets carried.)

6. WILD ROSE GROUP—White dresses, pink sashes, rose hair bands, carry branches with one rose tied in top. The crepe paper dresses of pink also are very effective.

7. BUTTERFLIES—White dresses, tarleton bows fastened at back between shoulders.

8. TREES—Light waists and dark pants, green caps, carry two branches held at sides or an entire costume of green cambric.

9. MAIDS OF THE MIST—Grecian costume, two blue, two white, two pink, two lavender and two green with scarfs. Dresses 10 inches from floor.

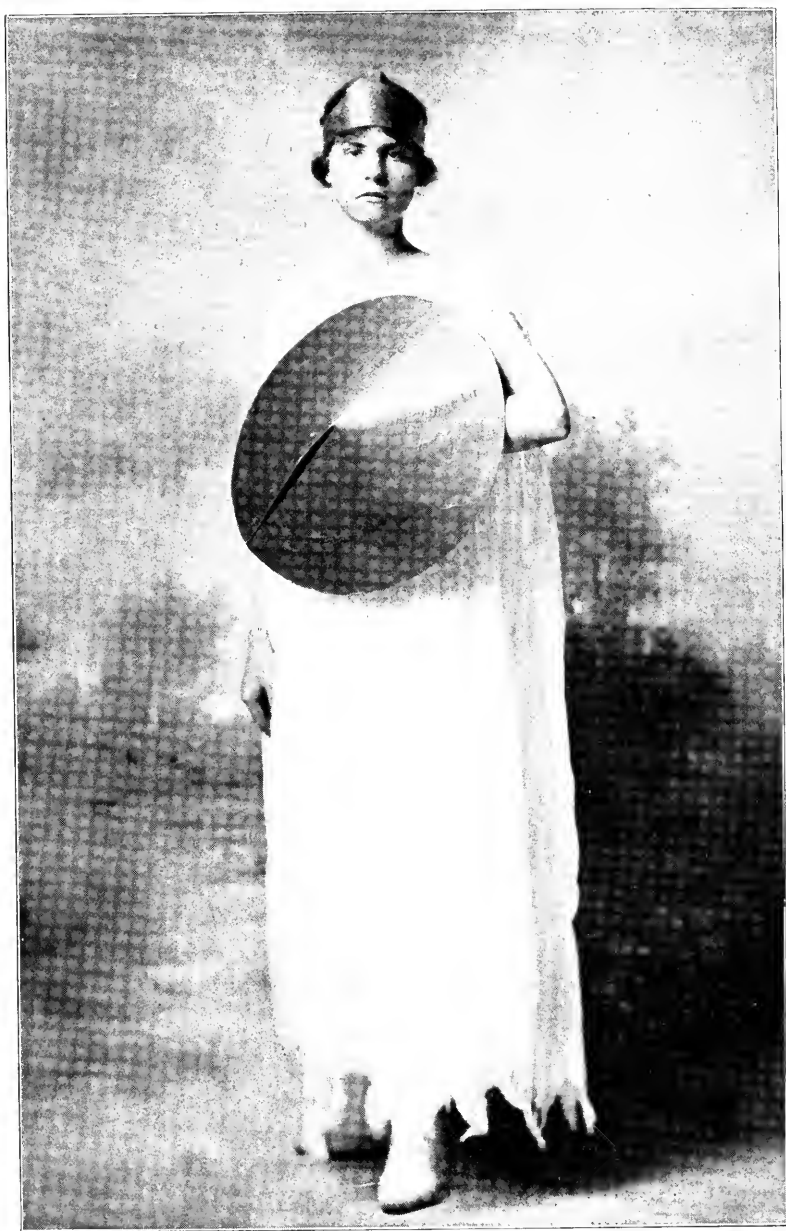
10. TREE NYMPHS—Slips of green silkline with additional skirts longer than the top of yellow and brown, cut in jagged points. Wreath and leaves about head.

11. DRYADS—Boys, make slipover coats of green cambric, ragged at the bottom, and band of leaves about the head or a band of green cambric about the head and a little branch stuck in at back of head.

12. GRASSHOPPERS—Suits of light green cambric made like a boy's one-piece night gown. Close round caps of green with two large black circles for eyes on the front and antennæ of black bonnet wire.

13. BLUEBIRDS—Slip of light blue cheesecloth, one length, with hole cut in middle for the head and the sides sewed up, leaving arm holes. Straight or rounded at bottom. Take a two-yard length one-half yard wide, gather in center and fasten between shoulders in the back. Put small loop on top corners





SPIRIT OF STATE

of the ends and loop onto the middle finger of each hand. This is the drapery. It can also be used as a scarf and not fastened at back.

14. PIONEER MAN AND WOMAN—Old clothes, carrying bundles.

15. PIONEER CHILDREN—Old clothes, colored dresses. They carry bundles.

16. SPIRIT OF NEW AMERICA—White Grecian, scarf of red, white and blue, gilt crown.

17. SPIRIT OF STATE—White Grecian, with white drape, gilt crown and shield.

18. LITTLE TOWN SPIRIT—White dress, wreath in hair, carrying wild flowers.

19. LITTLE TOWN INTERESTS—

2 Rural (Plough boy, farm clothes, big hat).  
(Milk maid, cap and apron, colored dress rather long.)

2 Town (Boy and Girl).  
General store, dark clothes, carrying groceries, dry goods, etc.

2 Church (Girl) Carrying Bible on way to church.  
Dark clothes, girl's dress rather long, white fichu.

(Boy) Little Minister.

2 School (Boy) Running and skipping.  
(Girl) Bundle of books. Hair in braids.

20. GROWN TOWN INTERESTS—Dressed in their own white or light dresses, carrying symbols, as—

<i>Christianity</i> .....	Cross
<i>Education</i> .....	Book
<i>Community</i> .....	Town Charter
<i>Music</i> .....	Lyre
<i>Art</i> .....	Arms in good pose
<i>Drama</i> .....	Arms extended forward
<i>Welfare</i> .....	Leading the little child
<i>Play</i> .....	With scarf
<i>Forest Preservation</i> .....	Branch

If each of these had a light colored veil which could be draped over the left shoulder and the upper edges caught at right side, the effect would be very pleasing.

21. ENGLISH—White or light dresses with fichus and caps of pink. (Consult costume book in library.)

22. FRENCH—White dresses with caps of blue.

23. DUTCH—White dresses, caps and aprons of red.

24. SWEDISH—White dresses, yellow aprons with stripes and yellow caps.

25. SPIRIT OF PATRIOTISM—A white cheesecloth slip with overdress of red, white and blue bunting covered with stars, cut in inch stripes and attached at waist, falling over skirt. A piece of the white strip forming a girdle and the rest of the white strip put over shoulders and attached to girdle. Three yards of bunting cut in three long strips (red, white and blue); the red and blue is cut into yard lengths, cut into strips, and this makes the skirt over the white. The third strip is used one-third of it for the girdle and the rest for the shoulder strips. A headband of red, white and blue finishes the costume.

26. Scotch plaid gingham pleated skirts, white waists, black Scotch caps, white turnover collars and sash of plaid over left shoulder.

27. RUSSIAN—High boots made by using heavy black paper. Long Russian blouse of dark cambric or cheesecloth and belted down. Close caps.

Very inexpensive costumes have been given here because often the "Costume Money" is very little, but good results may be secured with a little money. In this pageant 125 boys and girls were costumed for \$8.00.

In some cases the more elaborate costumes have been suggested if you want them. The folk groups can all be more elaborate. Any costume book will give you those very much in detail. Our object was to get the effect with accessories as caps, aprons, fichus, etc.

*(A Suggested Program of the Pageant for Print)*

## PAGEANT.

## AMERICA, YESTERDAY AND TODAY

AUTHOR ..... *Nina B. Lamkin*

DIRECTOR.....

## EPISODE I.

## THE SPIRIT OF INDIAN DAYS.

The Spirit of Indian Days speaks. Indian men, women and children are gathering for The Corn Dance. (An Indian ceremonial when the last of the harvest is brought as a sacrifice to the Great Spirit for the rain and the sunshine which have made the harvest plentiful and which have given much food for the tribe.)

Arrival of another Tribe.

Laying of the Peace Pipes.

Exit of Indian tribes led by the Spirit of Indian Days.

## EPISODE II.

## THE SPIRIT OF THE WILDERNESS.

The Spirit of the Wilderness speaks. Groups in order of their entrance:

The Daisies.

The Dryads.

The Trees.

The Wild Roses.

The Grasshoppers.

The Tree Nymphs.

The Butterflies.

The Bluebirds.

The Mist Maidens.

The Poppies.

The Pioneer Group.

(The Pioneers overcome the forests.)

## EPISODE III.

## THE SPIRIT OF PATRIOTISM.

The Spirit of Patriotism speaks. Persons and groups in order of their entrance:

The Spirit of State.

The Grown Town Interests.

The Little Town Spirit.

Christianity.

The Little Town Interests.

Education.

Rural.

Community Spirit.

Town.

Music.

School.

Art.

Church.

Drama.

The Grown Town Spirit.

Welfare.

Play.

Forest Preservation.

The Spirit of Yesterday (G. A. R.).

The Spirit of Today (Soldiers and Boy Scouts).

The Spirit of New America.

The Folk Groups who pledge allegiance to our Flag.

French.

Dutch.

Scotch.

English.

Swedish.

Russian.

Recessional—"America" or "The Call to America."

## THE ORGANIZATION AND PRODUCTION OF A PAGEANT IN THE SMALL COMMUNITY.

---

*Some Civic and Social Reactions.*

BY NINA B. LAMKIN,

*Director, Normal Course in Physical Education, Northwestern University.*

(Written for the Drama League Monthly, January, 1917.)

The thought is universal today that whatever is worth while for a large community is very much worth while for the small community, which does not have within its boundaries, or often, within its reach, many of the resources for social and recreational activities which the larger center enjoys.

The pageant has found a fertile field ready for cultivation in the towns ranging in numbers from 600 to 6,000 folk. The experience and the keen delight which has come to me through being able to go into a center of this average size and with the town folk, organize and produce a pageant for the community and by the community, far excels any experience of working with greater groups in larger centers.

### *The First Interest.*

These centers often have very little in the way of finances to start with; they are afraid that the venture may not succeed; they doubt the possible civic growth which may arise from it (with the exception of a few), and they want some assurance that it is really worth while for them to undertake it. Such assurance if given in a sane, practical way begins to interest them. The possible co-operation of the several factions and factors in the town appeals to them. The mild appreciation of their own natural resources and their own town leaders, encourages them. The historical background of that locality and the local points of industrial and social growth begin to seem quite worth making alive in a big community home-coming festival, which shall give new color, new vitality and a new civic interest to their home.



*The Organization.*

I shall be extremely practical in this talk with you and shall tell the plan as it has seemed to work out best through my own experiences in the smaller communities. What I shall say may not be new to any of you though it may contain some practical illustrations, which may serve to help the leaders in small communities in arousing interest in possible plans there.

The first letters asking for information about pageants and whether or not steps can be taken to organize and develop one in their center, are answered with the assurance that if they will do their part, there is no question about it. Then follow suggestions as to the type of pageant, material, etc. The historical setting is always the most attractive and when it is settled that it shall be historical, ending perhaps with a short masque, which shall be symbolic of the town growth and interests, the Pageant Council, as I call it, is formed. This is made up of one or two representatives from different groups, as: woman's club, business men, schools, G. A. R., W. R. C., Masons, churches, and whatever other clubs or orders form a part of the town. To this Council I send a letter of instruction concerning committees and their work. The chairmen are chosen from this Council. I also send a cast list so arranged that each member of the Council can go out to his group and get the number required from that source. In this way the cast is quickly gathered. To one center the list was sent asking for 500 and answer came by return mail that the town only boasted 600 inhabitants, but that they would do the best they could. The country side was solicited with the result that 450 made up the cast. You will wonder where the audience came from—they appeared in large numbers from the neighboring towns.

The songs that are needed are sent to the Music Committee and usually the chorus contains older school children and the church choirs. The Historical Committee send to me whatever they can gather of local or state interest and this is cut down and culled over, until the material that can be used is about ready. The social group or groups, around which the prin-

cial events center, are studied from many viewpoints and the characters needed are carefully chosen with the aid of the committee, whose services and advice are invaluable.

### *The Production.*

On the first day of my arrival there is a meeting of the Council. At this meeting I get direct answers to many vital questions relative to our work. This is followed by a meeting of the entire cast. At this time the story of the pageant is told, group assignments are made and principal characters are chosen.

The rehearsals begin. Simplicity marks all that we do, for whatever is attempted must be well done. The instructions in entrances, exits, pantomime, mass movements, proportions as seen by the audience and the distribution of persons and groups upon the stage, are worked out with each group and in their relation to the whole, so that when we all come together for the first time, most of the business has been blocked out.

The dances used are historically correct or symbolically fitting, but in their simplest forms. The accessories for the costumes of the principal groups in the historical episodes or in the masque, I have with me. The color scheme is thus largely taken care of, and much time is saved. The material (pantomime, dances, etc.) is worked out in groups and then the whole is assembled. The music is not always satisfactory but we use the best we can secure.

The place to give the production is always a source of curious interest before my arrival. It is sometimes hard to appreciate the fact that beauty blooms unseen in shaded woodlands, in corn rows and in long vistas where wild vines blur with the leaves of poplar, oak and hemlock. If the pageant brought with it only a new love for God's out-of-doors, I should say that it had not been in vain. The woodland on the outskirts of the town, where possibly a little stream winds its way and where the giant oaks, with blue skies above and beyond, make the most gorgeous setting, is the place we choose. Sometimes the cornfields bound both sides and more than once a

little hill at back or sides has made our natural entrances and exits, without a tent wall of any description.

The audience sits on a rise of ground in front and farther back the machines make good vantage points. With definite and simple instructions throughout the rehearsals and with a megaphone usable on the field, we assemble the pageant and every step is a new delight, to the cast and to the director. The day arrives and the production is given, with everyone at the wheel. Some of the cast have done their work on the farm and driven in eight or ten miles for rehearsals each day, many have visited with friends whom they have not seen for months though only a few miles apart.

*Some Civic and Social Reactions*

These I have seen grow up as a result of a pageant.

1. Splendid co-operation of the several factions in the town.

2. A greatly increased civic pride.

3. A love and appreciation of the out-of-doors.

4. A community club, a permanent organization which stands back of these community interests, which they created.

A Dramatic Club.

A Story Telling hour each week.

Playground direction.

Medical examination in the schools.

Library and magazine club.

A Children's Chorus.

Regularly arranged social evenings for the young people.

5. A new joy in life.

A college graduate in the town, who had always been greatly interested in dramatic work, but had not realized that she could do anything in her home center, found a new interest in life from directing a dramatic club of high school boys and girls. A good singer who had been graduated from one of the best schools in the country, but whose family would not consent to her going away to teach, found a wonderful oppor-

tunity at her door, and before the year had ended 200 children sang together in the civic chorus and civic interest in good music had increased one hundred per cent.

The spirit which the pageant creates in the town, and the spirit which grows into wonderful expression as a result of whole families working and playing together in the community, makes me believe that the plans of The Drama League for the coming year, in inspiring an interest in the production of American pageants throughout our country, will be rewarded with great interest, splendid enthusiasm and wonderful results. —*From the Drama League Monthly, January, 1917.*

---

This article is copied here with the thought in mind that the plan of organization may contain some suggestions which will be of value to the inexperienced pageant director.







LIBRARY OF CONGRESS



0 011 527 943 9